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ART AND PROGRESS

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ORNAMENTAL SCULPTURE

Denver, one of the most progressive cities in the United States, has recently purchased abroad, and brought to this country, full-size reproductions in concrete of ornamental works of sculpture, such as the "Venus of the Vatican," the "Shepherd" of the Louvre, the "Three Graces" and "Love and Friendship." These the Municipality proposes to set up in the city parks by way of ornamentation. This is in some respects a startling innovation but it is not a bad one. Instantly it causes one to reflect how little sculpture has been made to serve this purpose in America. Our sculpture, for the most part, has been rather solemn and undecorative. It has been produced at the demand of the peo-

ple to memorialize certain national heroes. Our city parks and public reservations are filled with bronze men in neat-fitting uniforms, in some instances on bronze horses of rather meek type—"clothes-pin men on wooden horses" they have been called by an iconoclast—which if memorializing valor have certainly not lent charm to the vista. There are of course some exceptions—but how few! One recalls with gratitude Hermon MacNeil's "Sun Vow," Cyrus Dallin's "Medicine Man," Edward Kemeys "Still Hunt," Lorado Taft's "Fountain of the Lakes," A. Phimister Proctor's Princeton tigers, and some other smaller things, but, all told, what are these among so many cities? Denver can point with pride to its Pioneer Memorial fountain by MacMonnies—Chicago will some time rejoice in the possession of a great series of imaginative conceptions in sculpture by Lorado Taft, but what have Washington, Cincinnati, Kansas City, San Francisco and scores of other cities? Why should it be necessary for a western city of the United States to seek its ornamental sculpture abroad—why is it necessary to always have to have an excuse—a dead hero—to secure a piece of sculpture? Gradually, now, more blithe sculpture is being produced in this country for private individuals, for the ornamentation of private estates. One garden on the north shore of Massachusetts can boast three of Anna Coleman Ladd's most successful works; others in New England can show fountains designed and modeled by Janet Scudder. May not the awakening extend to the municipalities? Certainly people are coming to realize more fully than they have done the value of a fountain as a factor in landscape and the city picture. The Columbus Memorial at Washington is to be a fountain, so also is the McMillan Memorial erected in the same city by some of the citizens of Detroit in McMillan park. The late Joseph Pulitzer in his will set aside a sufficient sum to secure a handsome fountain to be placed near one of the entrances to Central Park, New York. All this is vastly encouraging. The fountains at Versailles

are counted among the great sights of the world and hundreds flock to see them when they are playing. The mistake we frequently make in this country in our fountains is to underestimate the ornamental value of the water itself—to overlook in fact the first and real function of a fountain. It is not necessary to choose between an ornamental spray of water and a piece of bronze beautifully wrought—it is possible to have both, the one complementing the beauty of the other. Beauty whether it be of nature or art is not a negligible quality and the more we have of it the richer we shall be. Denver has set all cities a good example but it is to be hoped that we shall not have to go indefinitely to Europe for our ornamental sculpture.

THE COPYRIGHT LAW

The new Copyright Law, which went into effect July 1, 1909, differs in many respects from the old law but chiefly in affording greater protection to the author, whether writer, artist, or composer. According to this law, works of art—paintings, drawings and sculpture—not intended for reproduction, can be amply protected by filing at the Office of Copyright in the Library of Congress, Washington, D. C., a claim, made on an official blank, accompanied by a photograph affording necessary identification and the statutory fee of \$1.

It is recommended that such works be marked with the letter C in a circle, in conjunction with the initials, monogram or symbol of the copyright proprietor, and that somewhere on the work his, or her, name shall appear. The Courts have decided that the omission of such mark does not invalidate the proprietor's claim or right, but for an innocent infringement under such circumstances there is no penalty.

This does not apply to works purposed for reproduction of which it is required that two copies be filed and that with each published work the notice of copyright in the following form be printed: Copyright, 19— (year date of

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The term of copyright is 28 years with, in all save exceptional instances, the privilege of renewal at the expiration of that time for a period of equal length.

NOTES

MURAL PAINT-
ING IN
AMERICA

The Mural Painters, a national society incorporated in 1895, of which Mr. Edwin H. Blashfield is president, have determined to combine with the Society of Beaux Arts Architects, the National Sculpture Society, and the National Academy of Design, in an effort to organize an atelier system of instruction for students of the arts allied to architecture, particularly that of mural painting. Realizing that the history, the ideals, and the glory of Nations have always been recorded and expressed in mural painting, a rapid development of the art here in America is logically anticipated.

Almost all the great painters of the past were mural painters,—for example, Botticelli, Raphael, Michelangelo, Titian, Rubens. In our own time there has been a revival of this art and there are scattered throughout the United States numerous important decorations of which the citizens of our land may be justly proud.

To make these works better known and appreciated The Mural Painters have prepared a list of notable work in mural painting, stained glass, and other applications of design to monumental arrangements of color and form. This list will be published first in *The American Art Annual* accompanied by a foreword by William Laurel Harris, the secretary of The Mural Painters, and later independently, in an enlarged form, with elaborate illustrations and a short account of the development of the art in America.